

ART NEWS AND REVIEWS—IN THE NATIONAL ACADEMY EXHIBITION

Landscape by Redfield Is Hung in Place of Honor

His Picture, Called 'The Valley of Springtime,' Lacks Touch of Spring and Seems Harsh, Hard and Repellent.

By HENRY McBRIDE.
I DID the Academy on Wednesday morning along with a dozen other enthusiasts. It seemed to me quite up to the usual standard, although I had a moment of discouragement when I noticed that the hanging committee had persisted in its old habit of placing a Redfield landscape in the place of honor in the Vanderbilt Gallery. Mr. Redfield in private life, I'm sure, is estimable, but as an artist I cannot allow him to be so distinguished as academical juries insist that he is.
His picture shows a river through trees, and is called "The Valley of Springtime," but I do not get a single whiff of the spring from it. It seems so harsh, hard and repellent to the touch. Sculptors have a trick, you know, when studying draperies of spraying some stiffening liquid upon the material after they get the folds just right, so that they may be held in position until the study be ended. I could not resist the suspicion that Mr. Redfield had sprayed the leaves of his trees in some such fashion in order to make them keep to the pose indefinitely.
The matter, of course, is not of the utmost importance, but I do like to see artists encouraged to develop in the way that nature evidently intends for them. Mr. Redfield is hard—therefore why not be very hard, as the great Nietzsche counsels. The other picture by Mr. Redfield seems so much more worthy of a prize than the "Springtime" just for that reason. It contains a mill and a bridge and considerable masonry, and the hardness inherent in the style is not misplaced upon such themes.

Portrait of Captain Bartlett, Arctic Explorer.
Much more of a success is Ernest L. Ipsen's portrait of Capt. Robert A. Bartlett, the Arctic explorer. The Academy's energies are expended of late years in two directions, toward landscape and toward portraiture. This year the portraits go ahead of the landscapes, possibly because the Altman prize for figure work brings forth all the figure painters from their retirement.

Mr. Ipsen's portrait is excellent, which is lucky, for Capt. Bartlett is one in whom posterity surely will continue to interest itself. The public long ago made up its mind that he was not only a fine explorer but a fine fellow; hardy, brave and modest. These qualities may be read again in the portrait, which in addition contains color merit. The hands have been sketchedly treated, but the head and shoulders are quite vibrantly alive in a manner approaching that of Fantin-Latour. The artist even tried for and got that bluishness of the closely shaven male chin that Sir Henry Raeburn so often affected.

Wayman Adams has not been so fortunate as Mr. Ipsen in his group portrait of "The Art Jury." To be sure, he may retort that he was not so fortunate in his subject. That does not seem a complete excuse, however. He seems to have hesitated between realism and satire and to have achieved neither. Even so the picture will be cakes and ale to the Liberator, and that journal will be strongly tempted to reproduce it, once it learns that there is such a picture at the Academy. The work seems to explain so much about juries past and present. Only it would have been better painted.

No Dispute as to Prices.
The winning of the \$1,000 Altman prize by Leon Kroll's "Sleep" will not be disputed. It had almost no competition. One could not very well have allowed it to the sweet "Nymphs Surprised" of Francis C. Jones, which arouses only the faintest conjecture in one's mind as to whether Mr. Jones did not mean "Nymphs Astonished" rather than "Nymphs Surprised," or to Mr. Wayman's "Art Jury" or to Mr. Hassam's "Sun Room." This last, to be sure, did get the second Altman prize of \$500, and I wonder why it did even that. It seems a still life rather than a figure composition. The massing is so insecurely achieved that the table at one side of the picture seems to be the whole thing, and it is only later that one realizes that a figure was meant to balance the table in the foreground. It does not do that. The painting has an agreeable, unworked touch, but would have been better smaller.

I suppose Mr. Hassam's sense of humor was having a day off when he first planned that picture, and indeed the artist seems to have deliberately set the stage down in the face of the jury when they painted such things as Mr. Friesek's "Seated Nude," Mr. T. C. Taylor's "Allegory of Painting" and Mr. Kroll's "Sleep."

Kroll shows two ladies lying on their backs, sound asleep in Central Park, of all places. Near by lies a sleeping man, who may be of the same party or not, and a little girl, who sees the ladies to be sleeping and tips away, awestricken.
Aside from these four the park seems to be deserted. Not a cop in sight. Mr. Kroll has been unusually serious in working out this theme. This shows itself in the tinge of lilac which permeates all the shadows and tones. He has tried to keep the thing quiet so the ladies could sleep, and indeed the young girl softly moving away is truthful and charming. But the ladies flat on their backs in Central Park and the shades of night a-falling fast! It is somewhat too much. Aside from the lumbago that is sure to follow, sleepers who sleep upon their backs breathe raucously and make unpleasant sounds. This has not yet begun in the picture, the ladies still having their lips tightly pressed together. But how long they keep it up? Not long, I fear.

Among the works of art that have a touch of spirit, or some quality of charm, may be noted the "Street End," by Jerome Myers; the "White Blossom," by H. E. Schnackenberg; the "Inner Harbor—Pigeon Cove," by H. A. Vincent; the "When the Nuts Fall," by Van Perrine; "Glimmer Hillside," by S. Walter Norris; the "October," by Walter Ufer, and the etchings of Edward Hopper and George Hart.

Patlagean and Henderson Exhibition

NUMA PATLAGEAN, sculptor, and WILLIAM P. HENDERSON, painter, provide an important art exhibition in the galleries of Mr. Albert Stern.
Mr. Patlagean is, I believe, French, and there will be plenty to attribute the sadness of his sculpture to the tragedies that have been enacted in his native land. I think, however, it lies even deeper than that the pathos of the work is the cry of a sensitive spirit that is crucified at every fresh manifestation of the workings of this cruel world. Some of his pieces—and notably the head of "Pierrot"—so reek with poignant expression that they become almost unbearable to look to, hearty, happy persons in robust health. Hearty, robust persons, however, are as frequently unresponsive to suffering, and they are unresponsive to suffering, and

Arctic Explorer's Portrait in Exhibition



CAPT. ROBERT A. BARTLETT by ERNEST L. IPSEN NATIONAL ACADEMY SHOW

and subtle color, and particularly in his pastels he knows how to make a patch of emerald or ruby take on the richness of those gems. There is far more in the background of his style than we usually get from Taos men. That is to say there is more feeling and research in it for the aesthetic qualities. The average painting from New Mexico is a dashing, showy affair that yields all it has at the first glance. Mr. Henderson's paintings are not so overwhelming as some, but they make up for it by having more to give upon the second day.
Upon the whole it is surprising that they have been so little known in the east up to this.

George Biddle's New Tahitian Pictures

George Biddle is a stronger painter than when he showed here last. It is either because he is a younger or older or because two visits to Tahiti are better than one, but anyway, the present collection of paintings by him in the galleries of Wildenstein & Co. is his best yet. His colors are brighter and more interesting, his composition is surer and his approach to the native is less hampered by tradition.
To be sure, he tells us nothing new about them. What is there that we don't know about the Tahitians? With Herman Melville writing "Typee" years ago, and Robert Louis, and Mr. O'Brien, and Gauguin's "Non-Non," what is there left, I ask you? But, fortunately, a painter's chief business is to discover himself rather than Tahitians, and that Mr. Biddle is rapidly doing. A native eats breadfruit and bananas, which are not at all the same thing, and sticks an hibiscus flower behind his ear by way of costume. There is much swimming and spearing for fish, and life still appears to be easier than in New York. Like the melons, the landscape seems bathed in a greenish glow and is almost abstract, it stresses so slightly the actual facts of the landscape.
There is a series of water colors that are as brilliant as old glass and which recall the late John La Farge in still another way so that conical Tahitian mountain that he was fond of crops up in them constantly. Here, it is difficult to designate the favorites, but in general it may be stated that all the watercolors are excellent and in true, unforced, sparkling water color style.

The silver point studies of Tahitian types will please, and many of the studies in oil of the Tahitian activities will have success, though the largest spear-fishing composition has been far too much enlarged. There is expansion in it that is thin, flat and unprofitable. The hanging deserves honorable mention. The Wildenstein Galleries have long been considered as near perfect in their series may be, and in addition are admirably to contemporary color schemes. The Biddle paintings fit the rooms as though made for them. Each wall is a fine arrangement in itself, and the whole has the general effect of the room. The hanging is so successful that it appears to have been easy, and will attract no attention probably at all. That is the end of good hanging, but only those who have attempted it themselves know of its difficulties, and will applaud Mr. Gerald Kelly, the genius loci.

Notes and Activities In the Art World
The artist guests of the Louis C. Tiffany Foundation are having their annual exhibition in the galleries of the art center, this is the third year. The Tiffany Foundation, which is located on the shores of the Cold Spring Harbor, near Oyster Bay, L. I. The residence of Mr. Tiffany, Laureline Hall, has been

ing on that I can scarcely keep my mind on this page."

Dangerous Venture Of Rockwell Kent
Friends of Rockwell Kent are uneasy about him. He is such a radiantly successful individual and so proverbially lucky that it seems useless to worry about him, yet some of them are beginning to realize that their friend and hero has this time a really formidable task ahead of him. He is, as has been already announced, rounding Cape Horn in a small sailboat in quest of adventure and artistic material. The following quotation from a letter recently received from him is in tone, but not as reassuring as it might be:
"Aug. 8, 1922.
"In twelve days more we should be leaving here in the Kathleen on my cruise around Cape Horn and Tierra del Fuego. Have I written you all about my plans—about the fitting up of this little 28 foot lifeboat, putting a mast in her, and deck and cabin, to try the worst cruise in the world, at the worst time, in the smallest boat that has ever sailed there? We're well along in our preparations. My mate and I have been given quarters and meals aboard an old sailing ship bulk that's anchored in the harbor here. Our boat is on the deck, and there we do our work. Everything convenient is being done to help us. We've made quite a bit with the

given to the foundation, with its extensive art collections and eighty acres of gardens and woodlands, and there a number of artists, devoted to the craft as well as to painting and sculpture, form a sort of guild.
As in such a group the members are constantly renewed from the ranks of young students of promise, it follows that most of the artists are candidates for fame rather than possessors of it. Among these in the present exhibition who contribute pleasing works of art are Wilbur G. Adams, John F. A. Dixon, Allan Dunn, Elsie Howard and G. Novant. The last named signs some charming bas-reliefs from floral motifs.
Sculpture and drawings by Grace Mott Johnson and drawings by L. Wherlock are on view in the Whitney Studio Gallery until December 2. Miss Johnson has had access to the Ringling Brothers' Circus and made an imposing series of animal studies. The elephants, the orange-outangs, the giraffes and the walrus have now few secrets from her. One especial success is a relief in plaster of a giraffe. It is unfinished, being only partly incised, with the pencil lines still in evidence, but the combination of pencil and incision gives a happy and spirited result.
Recent portraits by Mr. Young-Hunter are on view in the galleries of Montague Place and have the advantage of association with some charming etchings that give the gallery a salon effect. One of his most interesting portraits is a direct and forceful study of Mr. E. W. Scripps, who has been unconventionally posed. Another sitter is Mr. Robert Edmond Jones, and this is a success, too, though it must be admitted that few painters fall with this engaging personality.
The pleasant news that has come out of Germany lately is that of the marriage of Marjorie Hartley. To be sure, the news has not been officially confirmed as yet, yet the rumor assails one from so many quarters that it is now generally believed.
Walter T. Guggenbuhl, a Swiss artist, who arrived in New York recently from Paris, has established himself in Washington square. In Paris he worked under the guidance of Andre Lhote, who to the American public is an exponent of cubism. In his art Mr. Guggenbuhl does not remain within the limits of cubistic rules, although he considers cubism a suitably scientific basis for painting. He brought with him landscapes from Normandy, figures and compositions which show in him a strong desire to return to realism, uniting the formal expression of cubism and the sensitiveness of impressionism. He does not attempt abstraction nor is he a slave to his subject. Nature is his dictionary. His contention is that a work of art must be creative and inventive, but always in the service of nature. There are two ways in which this may be accomplished; one is through the sensitiveness of the artist, the other through logical

The National Association of Women Painters and Sculptors will present an exhibition of smaller paintings and sculpture at the Fieragalli Galleries, 607 Fifth Avenue, from December 9 to December 23, inclusive. This exhibition, intimate in character and charm, will fittingly succeed the thirty-second annual exhibition of the association, which closed recently with unprecedented success in sales, attendance and general interest at the Fine Arts Building.
The private view will be held December 9, from 8 to 6 P. M. The president of the association, Miss Emily Nichols Hatch, and other officers will receive.
A private view of the decorations for the new Pastebord Club at 110 East Fifty-ninth street will be given Thanksgiving afternoon at the club rooms. These decorations are the work of a Philadelphia artist, Georgiana Brown Haberson, a graduate of the Pennsylvania Academy of the Fine Arts and winner for two years of the Henry Thouron prize. She has studied under Daniel Garber, Joseph Pearson, Emil Carlsen and Hugh Brockbridge, and last spring was awarded the silver medal for the second prize, during Artist's Week, with a study for a mural painting, "Inspiration of Music." She also won a prize from Mrs. Harry Payne Whitney for a design for a lunette for a theater, and during the last six years has, by invitation exhibited from four to six water colors in the traveling exhibits of the American Federation of Arts.
Her recent excursion in the realm of theatrical decoration includes a number in the current Greenwich Village Follies and a selection by John Murray Anderson of designs for the scenery and costumes for his new musical comedy, "Three Men on a Horse." She is a member of the National Society of Woman Painters and Sculptors, the Fellowship of the Pennsylvania Academy of Fine Arts, the Plastic Club, Philadelphia, and the Plays and Players, Philadelphia.

A bronze bust of Challepin, the lyric bane of the Metropolitan, just completed by Jo Davidson, the great American sculptor, was shown yesterday for the first time at the Pearson Galleries. A rival attraction to the bust of Georges Clemenceau (made by Davidson during the peace conference), who is now so busily engaged in first putting us on the back and then gently switching our legs.
The bust of Challepin will, after its first formal showing, become one of the collection, where Clemenceau already has his place. In Davidson's permanent exhibit at the Pearson Galleries, this collection is composed of men and women who in Davidson's mind are worthy to be perpetuated in bronze and help make what he calls a plastic history of the times.
This group includes authors, statesmen, financiers, politicians, soldiers and all types who have accomplished something that benefits the world to-day. It was only five years ago that Davidson conceived this idea, and already his plastic history contains Woodrow Wilson, Lloyd George, Joseph Conrad, Lord Northcliffe, Henry P. Davison, Gen. Pershing, Anatole France and many others. Included in the collection as a group within a group is a plastic history of the war, which contains thirty of the most prominent members of the peace conference.
Many other works by Davidson which have helped earn him his place among America's foremost sculptors are also at the Pearson Galleries. Mr. Davidson called for France Wednesday and from his studio in Paris he will send from time to time new pieces to be added to his collection.

The Arthur Gillender lectures, given under the terms of the will of the late Jesse Gillender in memory of Arthur Gillender, "for the benefit of artisans engaged in crafts demanding artistic study as expressed in contents of the Metropolitan Museum of Art," will commence on Sunday, November 26, in the museum, continuing each Sunday following, except December 24, through January 21, as a part of the regular Sunday course, which is free to the public. The lectures and their subjects are as follows:
November 26—Design—In Application, Walter Sargent.
December 2—Design—In Architecture, A. D. F. Hamlin.
December 10—Design—In Painting, Edith R. Abbot.
December 17—Design—In Objects of Daily Life, Huger Elliott.
December 24—Interior Decoration—In Italy, Charles B. Richards.
January 7—Interior Decoration—In France, William M. Odom.
January 14—Interior Decoration—In England, Francis Lonsdale.
January 21—Interior Decoration—In America, Flske Kimball.

A rare old Chinese painting, attributed by modern scholars to Ku K'ai Chih, an artist of the fourth century, is on exhibition with about forty others, all from the collection of Prof. V. G. Simkhovich, at the Avery Library, Columbia University, until December 1.
This painting was once in the collection of the art academy of Emperor Hui-Tsung, who reigned from 1125 to 1126. The catalog of the imperial collection records the artist as Tung-Yu Yuen of the Su Dynasty, but modern authorities are more inclined to attribute it to Ku K'ai Chih.
There are eight Tang paintings on exhibition, three of which also were formerly in the famous Hui-Tsung collection. There are also a number of the Five dynasty paintings, the most notable among them a pastoral frieze by Chang-Yu Tu and a flower scholi by Huang-Chuen. Among the Sung paintings practically all the leading Sung masters are represented, including Tung-Yuan, Chao-Ta-Men, Ma Yuan and Hsia Kwei, with landscapes, and Chao-Chang and Wu Ting with paintings of fruit and flowers.
Devotees of post-impressionism will be especially interested, according to Prof. Simkhovich, in a large landscape by Li-Cheng and a small one by Wang Wei. Particularly graceful is a dancing girl by Chu-Fang.
The exhibition is open from 9 A. M. to 6 P. M. and from 2 P. M. to 10 P. M. every day except Sundays.

Last year there were something like six hundred small paintings in the Salmagundi Thumb Box Show and there promises to be as many this year. These tiny pictures are nearly all really finished pictures and have a charm and freshness that many large pictures never possess. They represent the summer work of many well known painters who have usually made these miniature paintings with a view to using them later as subjects for large canvases. But they always make a great many more than they will ever have time to paint in the large, and those who have seen the thumb box exhibitions at the Salmagundi have learned to value some of these little fellows even more than a large picture. Those in the know will tell you that a thumb box by so and so

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is bound to be worth many times its cost in a few years. That this is true is shown in every important sale of the winter.
This year the thumb box exhibition will be held in conjunction with the opening show on the evening of November 24 and continuing thereafter every day from 12 to 6 and 8 to 10. Sunday from 2 to 6 until December 21.

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